

Why We're Loving: Ben Leeves, sound designer, GCRS

campaignlive.co.uk, Thursday, 24 July 2014 08:00AM [Be the first to comment](#)



At what stage did you get involved with 'flight of the stories'? At the very rough animatic stage. The – very succinct – brief from the creative Paul Domenet was: "Each letter should have its own voice." So that's what I did.

I was in the unusual position of having access to the Imperial War Museum's rich stock of original World War I files, letters and stories. I set about finding letters written by soldiers on the battlefields.

Many of the team here at GCRS and other volunteers were auditioned to provide the voices and actual archive recordings were digitally enhanced to create layers of stories. Each speech mark has its own story and, as we move around the shots, the different parts of the stories are heard.

The aim of the sound design was to create the feeling that we're hearing the letters as they were written. We didn't want it to sound like archive recordings but real-time events, with battle sounds from other soldiers and weapons.



WHAT HE DID

Leeves is the sound designer behind the Imperial War Museum's new ad, "flight of the stories", created by Johnny Fearless. The emotive soundtrack is a mix of recordings of soldiers' letters and diary entries.

CAMPAIGN JOBS

Head of UX & Digital Design Director
MCG Associates tax free competitive package, Dubai (Emirate) (AE)

Ad Ops Manager - Leading Agency
GoodEgg Digital £Neg + Great Benefits, South East England / London (Central), London (Greater)

Mid-weight Digital Designer
Source £30000 - £35000 per annum, London

Digital Account Manager
Digital Gurus £35000 - £45000 Per Annum, London

Mid-weight Digital Designer
Source £30000 - £35000 per annum, London

[MORE JOBS](#) >

Most viewed [Most commented](#)

[KitKat's mocking Apple tweet outperforms Oreo's Superbowl](#)

[TfL launches selfie campaign to encourage people to get home safely](#)

[Argos releases alien swan song ad](#)

[13 ways to create a winning print ad](#)

[Publicis unveils innovation concept](#)

[Bauer Media takes Magic national as part of digital push](#)

What was your inspiration? Being able to see the way the picture was being animated by Aardman gave me the feel of the sound and the blending. I love the opening titles of the film *Contact*, which has an audio journey, from Earth, outwards into space. So that inspired me.

Who has had the biggest influence on your work? My peers have always been a huge influence – sound design on UK TV ads is second to none.

What's the most unusual project you've been involved in? One of the most ambitious sound design projects I was involved in was the iconic T-Mobile "welcome back" spot from Saatchi & Saatchi. We were involved from the start and could see it was going to be like nothing we had worked on before: a huge sound project, culminating in 250 recordings and with all the instruments made by voices. We auditioned everyone from beat-boxers, a capella groups and cabaret artists to people who do impressions of instruments.

Very recently, remixing the 1964 original separate audio tracks of *Let's Go Fly A Kite* from Mary Poppins for VCCP's Avis ad was an unusual delight.

What are you working on next? My tan. Well, I'll be trying to – it's not easy when you go on holiday with three kids.

This article was first published on campaignlive.co.uk

Article tags:

Government / Non-Profit, Education, Charities, Associations / Institutions, Agencies

 Tweet 0

 Like 9

 +1 1

 Share